

## THEATRICAL NEWS AND CHAT OF THE WEEK

a morbid one, dealing with consumption and its cure. According to the reports, the theater, metaphorically speaking, reeked of iodine, and the audience could almost hear the rip of the knife and get everybody laughing—nobody shuddering. Shave's wit is even equal to jesting about the mugform sack and its removal.

Among the novelties of Annie Russell's big production of "A Midsummer Night's Dream" are the Kirby flying ballet; the forty children, who appear as fairies, gnomes and elves; the "Dance of Night," by a celebrated London dancer; the wonderful electrical transformation from day to night, and back to day, unequalled in its adaptation to stage craft, and the Mendelssohn incidental music by a special orchestra.

"How about Mrs. Leslie Carter?" is a question frequently asked. There seems to be no particular answer. It is pretty generally understood that Dillingham is not finding easy sailing with her in his boat. It is rumored that she wanted a \$150,000 production, and Mr. Dillingham couldn't see it. It is stated on good authority that she has extended the olive branch to Belasco—and Belasco couldn't see it. There have been rumors that she was ready to kiss and make up, and that she and Belasco were about to resume business relations. But Leander Richardson, who is generally well informed, says there is not the remotest possibility of a reconciliation. Meantime, one wonders what she did it for, anyhow—certainly not because Louis Paya was indispensable to her happiness, for he is practically living at the Lamb's Club.

Thomas Jefferson has been invited to give an open air performance of "Rip Van Winkle" on the grounds of one of the big hotels in the Catskill mountains, next August. If he is in America he may do it, but it is reported that he has made arrangements to present his father's version of "Rip Van Winkle" in Paris later in the season. He will himself appear in the same part. The entire play will be given in French, including Mr. Jefferson's role.

Blanche Walsh, who has just entered upon a second matrimonial career, will be seen in a new play by Clyde Fitch early in the new year. It is called "The Straight Road," and is pronounced to be a play of considerable strength. It is a modern society play, dealing with heroine's efforts at slum work, and will be given its first production at the Astor Theater, in New York.

Lincoln A. Wagenhals, under whose management Miss Walsh is appearing, apparently fired by the brilliant example set by his star, has also been committing matrimony. On Wednesday last he married Miss Caroline Louise Francis, daughter of the late Edward William Francis, at her home in East Orange, N. J. Miss Francis is one of the belles of the Oranges, and Mr. Wagenhals is a member of the prominent theatrical firm of Wagenhals & Kemper, owners of the Astor Theater. Owing to a recent bereavement in both families, only the immediate members were present at the ceremony. An elaborate breakfast was served, and early in the afternoon bride and groom left for a brief tour in the South, on their return Mr. and Mrs. Wagenhals will reside at the Francis home, in East Orange.

John Gieves, formerly manager of the Bijou Theater here, and well known in Washington, fell from a train at Rochester, N. Y., about ten days ago, breaking his left arm above the elbow. He was taken to Syracuse, where his wife was awaiting him. He was taken to St. Joseph's Hospital there, and is being cared for by friends. At last reports he was doing well and expected soon to be able to get to Baltimore, where he now makes his home.

H. S. Benthall says he is going to bring Mlle. Genie, the great French dancer and pantomime, over from Paris next season. He says he has had a hard time landing her, but has finally got her word that she will be here.

The costumes worn by Fritz Scheff in "Mlle. Modiste" are said to be the most costly ever seen in a comic opera.

production. And (although it is not mentioned a great deal) Miss Scheff can show off a good dress just a mite better than some of her contemporaries. This, however, is merely a matter of form.

Mrs. Patrick Campbell, who was to have made a tour of this country beginning early in the new year, has abandoned that intention, and will remain in England.

Nat Goodwin is rehearsing a new play, which seems to indicate that his present effort, "The Genius," will be soon abandoned. The new play is called "What a Gentleman Would Do," and is said to be a sort of compromise between two bolder ventures, and subtitled comedy. Edna Goodrich, his present leading lady, will be with him in this new venture.

Lulu Glaser will be seen in a straight comedy role within a few weeks. Like Francis Wilson, with whom she was associated so many years, she has determined to forsake the light opera endeavor. Her new play will be called "The Arrow Club," and is from the olive branch to Belasco—and Belasco couldn't see it.

Tip offered by Frank Willstuck to dramatic authors in search of epigrams: Get Ambrose Bierce's "Cynic's Word Book." Here are a few samples: "Achievement—the death of endeavor and the birth of disgust. Adage—boned wisdom for weak teeth. Allen—an American sovereign in his probationary state. Consult—to seek another's approval to a course already decided upon. Egoist—a person of low tastes, more interested in himself than in me."

When the Shuberts take charge of Daly's, in New York, which they will do with the beginning of next season, it is generally believed that Henry Miller will be given the management of that house. "The Great Divide," now running at the Princess, in which Margaret Anglin and Henry Miller are starring, will be the opening attraction. It is more than likely that the Shuberts will give up their lease on the Princess when they assume charge of Daly's.

Of course if there are real mermaids to be had Maud Adams is going to have them. The New York Hippodrome having demonstrated that they are really possible, a new scene has been introduced into "Peter Pan" just before the scene on the pirate ship. It shows a romantic lagoon, the haunt of mermaids. Here Peter encounters Hook, the pirate, and has a desperate fight with him. Peter is wounded and is about to succumb, when Hook is frightened away by the pursuing crocodile, whose ticking he hears approaching.

## DIGBY BELL BELIEVES IN HEN-PECKED HUSBANDS

Digby Bell, who is playing poor, hen-pecked little Mr. Pipp, comes out boldly with the statement that he believes in men being hen-pecked—that is, the ladies, God bless 'em, don't have much fun, and if they can get it by domineering over the men men-folks—why, it's up to the men to let them domineer. He says:

"I don't believe in the man's thinking he can have things all his own way—choice things to eat, a sofa pillow for his aching head, somebody to darn his hosiery, and all the comforts of home, without giving the dispenser of these blessings the right to speak her mind occasionally—about that's about all some women get when they're tied themselves to a string, miserly, unfeeling wretch who has the notion that because he happens to have been born a man he can make himself a czar.

"You will notice that Mr. Pipp in the play makes a remark to the effect that, although Mrs. Pipp can talk some, she has a heart of gold. If husbands would get into the habit of thinking of the heart of gold they wouldn't mind the hen-pecking so much.

"A man has plenty of ways of putting in his time. He can play billiards or go out with the fellows, or tell fish yarns or otherwise conduct himself with masculine foolishness, but unless a woman is interested in some line of

work, all she has to do is to inaugurate a peace conference with her cook, or enjoy consolidation with her dressmaker.

"When papa comes home she is filled up with various items of domestic news that have to be got out of her system. Usually she is afraid of the cook, stands in awe of her dressmaker, and is forced by civilized laws to keep on fairly peaceful terms with her neighbors. What is the result? There is only one individual to whom she can speak freely and ease her mind. This victim is Mr. Husband. He is the only receiving target for complaints, grievances, disappointments, blasted hopes and unpaid bills."

Which should make a matinee idol of Mr. Bell beyond question for all time.

## FRITZI SCHEFF TELLS OF CHRISTMAS AT HOME

Fritzi Scheff was recently asked by a friend what were her likes and what her dislikes.

"Dislikes?" she repeated. "I have none. They are too expensive. But I like many, many things. I like work, ambition, success, and most of all, I like sometimes to be a child—just a child. One morning I awoke with my head aching dreadfully. I tried to read, I tried to play the piano, to sing, all to forget the headache. Impossible. It would not go. Then I remembered that I was a child and I felt that I gave me my finest doll to play with, and it used to cure my illness. Truly."

"In a moment I was in my wrap and hat. Within half an hour I had bought a great, large doll, a whole lot of clothes for her, with a lovely fur coat and a fur hat. Then I went back to my hotel, where I dressed her and undressed her a dozen times, sang to her, and talked to her, and when I was going to the theater in the evening I put her to bed—and my headache was gone! And I have her still."

"There is no little one on earth who loves Christmas more than I. I have my own Christmas tree, and I have my pleasure in decorating it. For week in advance I purchase toys to make it beautiful."

"But the Christmas here is different from ours in Vienna. There, on the 5th of December, one is all excitement, because, on the following day, St. Nicholas day, Vienna will be a child, at least, like fairyland. The streets have suddenly become filled with booths, and the booths with Christmas toys—and all so exquisite and cheap. And, oh, the crowds of happy children looking into those booths."

"We have the Santa Claus, of course. We had him before you did. You copied him from us. And we also have a dreadful thing for bad children, called 'The Grampus.' He is hideous, hideous

—with a horrible face, to frighten a child dreadfully—and when he is wound up he makes such awful sounds that you shake from fear. Did I ever get a Grampus? That is a very unkind question, but I did get one and I will tell you why. I was the most curious child, and I had one dreadful habit of rushing from the children's room to open the door whenever the bell rang, so that I might have the first look at the visitor. It was decided finally that this particular habit should be cured."

"On Christmas eve the doorbell rang. As usual I ran, ahead of the servant, like mad, to be first. I was first. I stood at the door and there before me was a great, large, hideous Grampus, terrible horns on his head, with fire coming from his eyes, and his nose and his mouth making oh, such terrible sounds. I shrieked and had hysterics. I did not sleep all night—but the Christmas tree next day, that dear tree, consoled me. And never was I curious again. No, never. Now people can say or do what they like. It does not bother me. I do not question."

## COLLEGE GRADUATES ARE WELCOME ON THE STAGE

Time was when women of the stage were not as a general rule highly educated, when in fact they picked up their education on the road. But today that is all changed. The old-time prejudices against the stage as a profession for women have been gradually broken down, and it is no longer considered that a girl of good family and education is disgracing herself when she adopts the stage as her profession. Highly educated girls are no longer the exception on the stage, college graduates are to be found in many companies.

The early dramatic training of most of these girls has been received right at their colleges. The officials have an enormous amount of the daily life of the college women; all colleges have one or more dramatic clubs. Girls are trained in lines or parts for which they are exceptionally suited, and make a close study of dramatic literature.

Every notable play of Shakespeare is produced, while many modern successes are by no means ignored. Then, too, original plays are staged and the latest genius of the playwright is brought out, and a practical training is given in dramatic authorship. Thus, it was that the genius of Rica Johnson Young was discovered. Her first plays were produced while she was yet a student at Radcliffe. She has continued with this work until she has given to the stage one of the most successful college plays of years, "Brown of Harvard."

Katherine Mulkins, Lolita Robertson, and Ethel Martin, of the "Brown of Harvard" company, which comes to the Belasco Theater next week,

are all college graduates, and were all prominent in their college theatrical organizations before they started out on the rocky road of professionalism. So, too, were Edna Bruna, now a prominent member of Arnold Daly's company; Flora Juliet Bowley, of "The Lion and the Mouse" company; Helen Hale, of musical comedy fame, and many others.

"They are quick to grasp a part," said one, "quick to study, intelligent, stylish, and above all, they are well bred. Then too you can rely on them to make good in an emergency. They are enabled to do so by their training in their college clubs, where they have played all kinds of parts. All girls, I believe, are born actors. They act from the time they are able to toddle and dress up in long dresses. Then they grow older, and there's not a girl with a dimple, who understands in the least the art of working it, who can't make any man look like a monkey. Out of the thousands of college girls there are bound to be many with talent and some little genius, and are merely living over again. Give me the college girl every time."

## Week's Offerings At the Theaters

Belasco—"Brown of Harvard."

Harry Woodruff comes to the Belasco in "Brown of Harvard," the spirited college play that ran for 150 nights in New York, and for more than 100 in Chicago. It is said to be pervaded with the spirit of youth and full of the real Harvard atmosphere. It is acted by young men and young women, the majority of whom are recent college graduates, and are merely living over again in "Brown of Harvard" scenes and incidents still fresh in their memories. Mr. Woodruff himself is a Harvard man, of the class of '98. The story of "Brown of Harvard" deals with a boat race between the varsity eight and a crew from an English college, the contest taking place on the Charles river. The climax of the play comes in the third act when Tom Brown steps into the Harvard boat at the last moment, when the stroke arm under force of a plot laid by a rascally alumnus, refuses to enter the contest.

The first and last acts take place in the room of Tom Brown, in Holworthy Hall, Harvard Yard. The second act shows a shady spot between Holworthy Hall and Stoughton, familiar to any one who has ever been at Cambridge. The heroine, a charming, coquettish girl with whom half the boys are in love, is played by Miss Katherine Mulkins. Important parts are taken by J. Heron.

(Continued on Seventh Page.)

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